

Above is photograph of venerable York students showing annual dismay at having missed year's Evening Of One-Act Plays. Get your tickets for this year's January 20 event. Riots are severely dealt with by militant security guards.



Love with a proper Negro—Sid Poitier, who else?

by Linda Bohnen

Back in those dim days before Fellini and Antonioni, movies used to tell stories. Happy stories - stories that turned the Depression into a happy time, stories that made the war seem like one big celebrity tour.

Guess Who's Coming to Dinner follows in this tradition. It's a story about a Negro man and a white girl who want to get married, and how their parents feel about it. Since it's first and foremost a story, we should not expect it to be a slice of life.

It isn't.

Sidney Poitier, who else and Katherine Houghton play the lovers. Poitier gives a competent performance as the widower who 'could hardly believe it' when he fell in love again, let alone with a white girl. But his performance is devoid of sincere passion. It's as if he knows how he ought to feel but the feelings are so far removed from his previous exper-

ience that he cannot believe them now. Maybe that's all right. Katherine Houghton, who happens to be the niece of Katherine Hepburn, makes her debut as a suitably starry-eyed, incredulously optimistic heroine.

But it is the lovers' parents who really star. Spencer Tracy and Katherine Hep-

burn are noble and beautiful. One moment of Hepburn's trembling chin is worth the price of admission. Beau Richards, as Poitier's mother, is touching and controlled.

I don't know if the movie

will do any good in race relations. It really says more about the relations between any parents and any children than it does about inter-racial marriage.

GENTLEMEN BE SEATED: George Luscombe's Nouveau Minstrel Show

by Don McKay

Gentlemen Be Seated! --- The Minstrel Show is about to begin. The story of this minstrel show is a sad one. It is the tale of a country divided by civil war, filled with race riots, and involved with assassination plots, yet still, the minstrels will dance and sing and make you happy.

The Workshop has opened a new theatre with this new play ---- the result is another success for Workshop Productions.

Under the direction of George Luscombe, the cast has developed and improvised a skeleton play by Jan Carew. The play is amusing, but quietly asks many nagging questions.

The sombre black-caped conspirators suddenly turn in a swirl of color and meet as members of the president's cabinet. Who is involved in the plot? Which president is being assassinated? Why is the Vice-President always locked out of cabinet meetings along with the gardener and the cook?

Lincoln's wife is shown in a very amusing portrait as a nagging bitch. She could be Mrs. Lincoln, Mrs. Kennedy or especially Mrs. Johnson.

The Workshop technique is the antithesis of 'the method' in that it does not seem necessary to be totally involved in the character being portrayed. Instead, the cast is moved with great skill through very complex almost dance-like blocking by the director, George Luscombe. As a result the cast consists not only of good actors, but also of talented musicians and dancers.

Visually the production values are also high. The black and white costumes are given life by the bright pastel linings. The set consists of red, white and blue boxes, scaffolding and a back projection screen that moves with suitable kaleidoscopic images. Combining all these elements with skillfully designed lighting, it was possible to vary the mood and atmosphere of the production with speed and beauty.

IT COULD BE VERSE THAN EXCALIBUR'S

POETRY CONTEST

-open to Faculty, Students (even to Excalibur staff)

-to be judged by a committee of the English Department

-all entries must be in by February 10, 1968

**-deliver entries to the Excalibur office,
Room 019A Founders College**

**-have name attached to entry on a
separate sheet of paper**

**-address sealed envelope to:
Poetry Contest, Excalibur**

The best five entries will each receive:

A Pair of Tickets to

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DYLAN

March 1, 2, 3